



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY.
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

FEB. 9, 1838.

No. C.—NEW SERIES, No. VI.

PRICE 3d.

MOST of the residents, permanent, or occasional, in this mighty Metropolis, have visited, and inspected the BRITISH MUSEUM; its marbles, and mummies; birds, beasts, and fishes; minerals, shells, and multiplied wonders of nature and art. But it is not every one who has ascended the narrow staircase, which leads to the silent repose of its extensive reading rooms, or explored its voluminous records of the intellectual greatness of past generations, and the present age. For ourselves, the greatest attraction in this vast magazine of curiosities, is its accumulated treasures of literature, which offer an inexhaustible supply to the utmost cravings of mental avarice.

The magnificent library of this noble institution affords an asylum to all classes engaged in the cultivation of the varied fields of knowledge. The divine, the lawyer, the poet, the painter, the architect, the engraver, the antiquarian, severally pore over the huge folio, or glance through the tiny duodecimo. But, notwithstanding the general order and regularity displayed in the arrangement of these immense repositories of learning, and the care, attention, and civility invariably experienced by the visitors, from the servants of the establishment, the musician finds that his wants have still to be anticipated. In his department, there is still a "*hiatus maxime defendus*" in the catalogue. Treasures there are; but the individual in search of them is in the situation of Tantalus, hearing the gurgling of the ever-living spring, but doomed never to slake his thirst. Your attendant affirms, that there are piles, folios, sheets innumerable of music; but they are admitted to the bewildered enquirer to be in most admired confusion. You may discover, in your search, the abstruse cogitations of the men of old—Mofley, Butler, Holder, Playford, or Simpson; although they appear not as yet naturalized to the place. You may meet with authors, who have been treated, perhaps, better than they deserve, (but this by way of parenthesis) Geminiani, Turner, Grassineau,

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Antonietto, Malcolm, Lampe, and Holden. During your assiduous visits, your laborious investigations, you may come in contact with Kollman, Keeble, Shield, Jones, Burney, and Hawkins, with others who have occupied their days in cracking the shell, which encloses the sweet fruit; and these, with the names before enumerated, will nearly comprise all, perchance, that your industry may collect for your instruction, entertainment, or animadversion.

The means, however, afforded to the student of musical science, in tracing the progress of the art, are very slight. There is no regular series in the works collected in this department; and of the present state of the art there are really no specimens. Of the oratorio, the anthem, the corale, the opera, the quartet, the symphony, the library affords but few examples; and on the construction of many of these no information. Handel's oratorios are to be found here; but where are the oratorios of our countrymen, since his day? Boyce's cathedral music is included; but where are the many noble anthem books since published, where the litanies, masses, Te Deums, requiems, oratorios, of the Bachs, Haydn, Mozart, Beethoven, Spohr, Cherubini, Mendelssohn; where the operas, quartets, and symphonies, of the six last named? Now that England is producing her organ composers, operatic composers, and instrumental composers; now that a new era has arisen, is it not incumbent on us, to make its achievements a matter of record? Is not the national reputation for musical skill traduced in the theoretical works of our continental neighbours; the very names of our most celebrated writers omitted in their histories of the art; and no style, or school, assigned to us, simply because there exists no sufficient public avenue, through which the learned foreigner can readily obtain access to the necessary means of information? Surely no exertions should be spared to place sterling merit in the most conspicuous position.

We would suggest that what music is at present contained in the library of the BRITISH MUSEUM, may be classified and indexed; that copies be made of the interesting MSS. in the libraries of the universities, and that all standard publications, be demanded, or purchased, as they successively appear.

How far such a course is compatible with the rules of the institution, we know not; but we may be permitted to observe, that in the theoretical, didactic, and æsthetical branches of the art, both the Germans, and the French, possess in their public repositories voluminous and expensive works, which contain the most valuable information. They have also printed the scores of almost every classical work in the art. Should these not be purchased for the benefit of our native artists, whose means may be inadequate to their acquisition, but whose talents could fully appreciate their beauties, and be proportionally improved by their perusal?

MR. W. S. BENNETT has been elected a member of the Royal Society of Musicians; also Messrs. Newsham, Smithies, and Harper, junior.

MR. MOSCHELES' Second Soirée takes place this evening, at the Hanover Square Rooms. The third and fourth are announced for the 2nd and 23rd of March.

THE PURCELL CLUB.—The members of this delightful society celebrated their Anniversary dinner yesterday evening. We shall notice the performances in our next.

THE MELODISTS' CLUB.

BY JOHN PARRY, HONORARY SECRETARY.

That antiquarians, some three or four centuries hence, may not be at a loss for the origin of the Melodists' Club, whose proceedings have been so frequently recorded in the musical archives of England, I shall give a brief sketch of its rise and progress, trusting that it may prove not altogether uninteresting to the present generation; particularly as the principal object of the Club is, the cultivation of melody, and English ballad composition.

In the year 1824, a few gentlemen who were great admirers of Charles Dibdin's inimitable songs, considered it a disgrace to the country, that no testimonial had been erected to the memory of "The Ocean Bard," whose songs, breathing morality and religion in every strain, were so many irresistible appeals to the heart, inspiring even the most illiterate with noble and generous sentiments, and exciting them to those acts of loyalty, bravery, and patriotism, which, in the most arduous of her struggles, maintained and confirmed the honour and glory of the British empire. As nothing of any great moment, can go on very prosperously in England, without a dinner, it was resolved that a public festival should be held in the Freemasons' Hall, on Friday March 5, 1824; under the special patronage of his late Majesty (then Duke of Clarence); the Chairman to be the late Admiral Sir Joseph Yorke, K. C. B.; when the musical entertainment should consist, exclusively, of the compositions of Dibdin, sung by the most eminent vocalists of the day, who, to their infinite credit, be it recorded, cheerfully volunteered their gratuitous services. The writer of this article had the direction of this department, and Mr. T. Cooke presided at the pianoforte. Upwards of four hundred persons assembled, and the whole went off with the greatest success; a subscription was opened, and a considerable sum was collected, but not sufficient to carry the intentions of the committee into effect; by whom, however, R. W. Sievier, Esq. was authorised to prepare a model of a monument, after a design which had been approved of. Here a pause of five years ensued, owing to the want of funds to enable the artist to prepare a monument worthy of the occasion. It was suggested that a performance of Dibdin's "Padlock" and "Quaker," with a selection of his songs, at one of the winter theatres, might produce a sufficient sum to complete the object in view. On Tuesday April 7, 1829, a dramatic and musical performance took place at Covent Garden Theatre, under the title of "The Feast of Neptune,"—when a most crowded audience testified their unqualified gratification, and the receipts amounted to £335 13s. in money taken at the doors, and £264 19s. for tickets sold—total £600. 12s. After the expenses were deducted, (including £200 for the use of the theatre) the surplus was paid to Mr. Sievier, who completed the monument, which consists of a fine Italian marble bust of Dibdin, as large as life, with the recording Muse recumbent, and the following lines from the beautiful song of Tom Bowling, on the pedestal under the Bard's name.

"Although his body's under hatches
His soul is gone aloft."

This testimonial to departed genius, may be seen in the Veterans' Library, at Greenwich Hospital, where it was placed for the gratification of those brave defenders of our country, who venerate the name of the "Bard of Poor Jack."

Mr. Dibdin wrote several successful dramatic pieces, in which he took a part himself, also, numerous entertainments interspersed with music, which he performed alone; and upwards of *twelve hundred songs*! Charles Dibdin was born in 1745, and died in 1814, aged 69.

I trust that this digression will be pardoned, for out of these festivals sprung the Melodists' Club; so charmed was everybody with the beautiful melodies of Charles Dibdin, that several gentlemen of literary talent, and many connected with the public press, agreed to establish a society for the promotion of ballad composition and melody; for, there were already, the Madrigal society for the encouragement of that specimen of writing, the Catch and Glee Clubs for part singing, and the Philharmonic for instrumental music. The Club was formed in 1825. In 1827 and 1828 public concerts were given under the auspices of the society, for the purpose of raising a fund to form a library; also, to give prizes for approved songs, written and composed by members of the Club. Mr. Lunn wrote a poem called

"The Passions," consisting of "Love, Hate, Joy, Grief, Hope, and Despair." These were set to music by Messrs. Stansbury, T. Cooke, Parry, Horncastle, Clifton, and Edward Taylor, and published by the Club, in a very elegant volume, embellished with graphic illustrations by R. J. Homerton, at an expense of nearly a hundred pounds; a copy of which was presented to each member. In 1831 two prizes of the value of ten guineas each, were offered for the best approved ballad, and duet, or two part song; both of which, were gained by Mr. T. Cooke. Mr. Braham, who was one of the original members, composed his popular song of "The King, God Bless Him," for the Club, and always sung it after His Majesty's health was given. In 1833 two prizes of the value of ten guineas each, were offered for the best ballads after the style of Arne, Shield, or Dibdin; which were gained by Messrs. Blewitt and Hobbs, the latter gentleman singing both the successful songs. In 1834 Lord Saltoun and Lord Burghersh, (vice presidents) offered a goblet, of the value of ten guineas, for the best two part song, without an accompaniment, written in the style of "Could a Man be secure," which was gained by Mr. James King.

In 1835 the same noblemen gave a similar prize for a duet, which was awarded to Mr. T. Cooke, and the Club gave a prize for a ballad, which Mr. Hobbs gained. In 1836 prizes were offered for the best and second best ballad, which were awarded to Mr. Hobbs and Mr. Parry. His Royal Highness, the Duke of Sussex, patron of the Club, offered a goblet, of the value of ten guineas, in 1837, for the best song, with, or without an accompaniment.

The Club being anxious to procure good words, offered a premium of five guineas for the best approved song, not to exceed twenty four lines, for which there were no less than *two hundred and seventeen* candidates! The committee of management reduced the number to four, which were sent to the Duke of Sussex, without the names of the authors, (which were sealed up) to make choice of one, to be set to music by one of the honorary members of the Club, who might become candidate for the royal goblet. His Royal Highness selected the song which he considered the best calculated for a convivial society; and the writer proved to be Mrs. Cornwell Baron Wilson. The committee decided on giving elegant silver medals to the authors of the three other songs, who proved to be J. W. Burgon, Esq., G. Ellis, Esq., and J. Garwood, Esq. Mr. Hobbs carried away the royal prize, which was presented to him at Kensington Palace by H. R. H. the Duke of Sussex, in July, 1837. A premium of five guineas was awarded to Mr. Blewitt for the second approved song.

From what has been said, it will be seen that the Club has done much already towards accomplishing the object for which it was established. It now only remains for me to say, that the society consists, at present, of fifty-two members. Patron, H. R. H. the Duke of Sussex; Vice-Presidents, the Marquis of Bristol, the Marquis of Downshire, the Earl of Wilton, Lord Saltoun, Lord Garvagh, and Lord Burghersh; Treasurer, Mr. R. W. Sievier; Musical Director, Mr. T. Cooke; and honorary secretary, myself. The Musical Members being Messrs. Braham, Bellamy, Bennett, Balfe, Bedford, Blewitt, T. Cooke, Fitzwilliam, Hawes, Hawkins, Horncastle, Hobbs, King, Parry, Parry, Junior, Smart (Sir George), Stansbury, E. Taylor, Terrail, and Wilson. Every instrumental performer of talent,* both foreign and native, is invited to the meetings of the Club, which are held at the Freemasons' Tavern, on the last Thursday in January, February, March, April, May, and June; dinner on table at six o'clock, after which a variety of songs, duets, glees, solos on different instruments, are sung and performed; at the meeting in January, the following was the programme, which will give an idea of the entertainment which the members enjoy:—Non Nobis—Chorus—"Health to the Queen," Glees—"Marked you her eye," "Beauties, have you seen a toy," "Queen of the valley," Catch—"Would you know my Celia's charms," Songs—"Ere around the huge oak," "The three ages," "Il mio tesoro,"

* The following eminent artists have exercised their talents at the Club:—Pianoforte—Moscheles, Hummel, J. B. Cramer, Field, Herz, Schutz, W. S. Bennett, Kiallmark, W. H. Holmes, Saloman, Negri, Benedict, Hatton, &c.; Harp—Bochs, Labarre, Chatterton, T. Wright, &c.; Flute—Nicholson, Richardson, Sedlitzek, &c.; Violin—Mori, Eliason, Cooper, Blagrove, Mason, Lipinski, &c.; Horns—Puzzi and Platt; Clarinet—Willman, &c.; Trumpet—Harper, besides a host of vocalists, including most of the principal singers belonging to the Italian Opera (who are invited as a compliment to their talents) and to the English Theatres. Among the original members were Messrs Sievier, Cornish, Gaspey, Harris, Downes, Duncan, Hopkisson, Jordan, Willis, Braham, Bellamy, T. Cooke, C. Horn, Sinclair, &c. &c.

Solos on the Oboe by G. Cooke, on the Flute by Sedlatzek, and on the Pianoforte by Kiallmark. The president quits the chair at ten o'clock. The members pay five guineas entrance fee, and an annual subscription of eight guineas. Prizes will be given in the course of this season for two songs, (the words selected from those already mentioned,) composed by the honorary members. The following was adopted as the standing chorus, to be sung after the toast of the Melodist Club:—

"To our social band, prosperity!
And let our motto simply be—
The soul of Music—MELODY."

February 5, 1838.

[Mr. Parry will give a sketch of the Catch Club, the Glee Club, &c., in future numbers of the Musical World.]

AN ANCIENT CONCERT.

BY A VENERABLE DIRECTOR.

"Give me old music—let me hear
The songs of days gone by!"

H. F. CHORLEY.]

O! come all ye who love to hear
An ancient song in ancient taste,
To whom all bygone Music's dear,
As verdant spots in Memory's waste!
Its name the "Ancient Concert" wrongs,
And has not hit the proper clef,
To wit, Old Folks, to sing Old Songs,
To Old Subscribers rather deaf.

Away, then, Hawes! with all your band!
Ye beardless boys, this room desert!
One youthful voice, or youthful hand,
Our concert-pitch would disconcert!
No bird must join our "vocal throng,"
The present age beheld at font:
Away, then, all ye "Sons of Song,"
Your Fathers are the men we want!

Away, Miss Birch, you're in your prime,
Miss Romer, seek some other door;
Go, Mrs. Shaw! till, counting time,
You count you're nearly fifty-four!
Go, Miss Novello, sadly young!
Go, thou composing Chevalier,
And roam the country towns among,
No *Newcome* will be welcome here.

Our concert aims to give at *night*,
The music that has had its *day*,
So, Rooke, for us you cannot write
Till time has made you *Raven* grey.
Your score may charm a modern ear,
Nay, ours, when three or fourscore old,
But in this Ancient atmosphere,
Fresh airs like yours would give us cold!

Go, Hawes, and Cawse, and Woodyat, go!
Hence, Shirreff, with those native curls!
And Master Coward ought to know
This is no place for boys and girls!
No Massons here we wish to see;
Nor is it Mrs. Seguin's sphere,
And Mrs. B——! Oh! Mrs. B——,
Such Bishops are not reverend here!

What! Grisi, bright and beaming thus!
 To sing the songs gone grey with age!
 No, Grisi, no,—but come to us
 And welcome, when you leave the stage!
 Off, Ivanhoff!—Till weak and harsh!—
 Rubini, hence! with all the clan!
 But come, Lablache, years hence, Lablache,
 A little shrivell'd thin old man!
 Go, Mr. Phillips, where you please;
 Away, Tom Cooke, and all your batch;
 You'd run us out of breath with Glees,
 And Catches that we could not catch.
 Away, ye Leaders all, who lead
 With violins, quite modern things:
 To guide our Ancient band we need
 Old fiddles out of leading strings.
 But come, ye songsters, over ripe,
 That into "childish trebles break;"
 And bring, Miss Winter, bring the pipe
 That cannot sing without a shake!
 Nay, come, ye spinsters all, that spin
 A slender thread of ancient voice—
 Old notes that almost seemed called in;
 At such as you we shall rejoice.
 No thund'ring Thalbergs here shall baulk
 Or ride your pet *D-cadence* o'er,
 But fingers with a little chalk
 Shall, *moderato*, keep the score!
 No Broadwoods here, so full of tone,
 But Harpsicords assist the strain:
 No Lincoln's pipes, we have our own
 Bird-Organ, built by Tubal-Cain.
 And welcome, St. Cecilians, now
 Ye willy nilly, ex good fellows,
 Who will strike up, no matter how,
 With organs that survive their bellows;
 And bring, O bring your ancient styles,
 In which our elders loved to roam;
 Those flourishes that strayed for miles,
 Till some good fiddle led them home.
 O come, ye ancient London Cries,
 When Christmas Carols erst were sung!
 Come Nurse, who droned the lullabies,
 "When Music, heavenly Maid, was young!"
 No matter how the critics treat,
 What modern sins and faults detect,
 The Copy-Book shall still repeat
 These Concerts must "command respect!"
(From "Hood's Own.")

 REVIEWS.

- No. 1.—"*Maria's cares are o'er*," a celebrated cantata sung by *W. P. de Vrugt*,
 composed by *Van Bree*. WESSEL AND CO.
 No. 2.—"*I think love of thee*," Song sung by *Miss Romer*, composed by *Mrs. J.*
Cook. J. WILLIAMS AND SON.

No. 1.—This Cantata is the production of an accomplished musician; and is
 written with great taste and feeling. In character it resembles the well-known

Adelaida of Beethoven; and the slow movements are in fine contrast with those in allegro time which succeed.

No. 2.—Mrs. Cook evinces a natural taste for melody; which, however, requires the aid of a much greater degree of cultivation than the present composition appears to have called into action.

No. 1.—*Le Papillon et le Bouquet. Valse pour le Piano-forte par Kalliwoda.*
PAINE & Co.

No. 2.—*Three admired melodies for the Piano-forte, composed by S. Thalberg.*
MORI & LAVENU.

No. 1.—This waltz was evidently written originally for an orchestra; and with such assistance is, no doubt, strikingly effective. As a composition for the piano-forte, it is within the grasp of most performers, and in this form is extremely elegant and spirited.

No. 2.—These smooth and flowing melodies are written in the true cantabile style, with inner accompaniments, which prove good exercises for the hand; and they form a sort of introductory essay to the manner adopted by this great man in his loftier productions.

METROPOLITAN CONCERTS.

EXETER HALL CHORAL SOCIETY.—An unusually large and brilliant audience assembled in the Large Hall, on Wednesday evening, to hear the performance of an Oratorio, the composition of Mr. G. Perry, the zealous and enthusiastic leader of this numerous and influential Choral Association. Mr. Perry had previously presented this work, on one or two occasions, to the notice of the metropolitan *dilettanti*; but on no other opportunity has he enjoyed the assistance of so large and effective an orchestra, so celebrated and energetic a chorus. The principal vocal performers were Miss Birch, Miss Lockey, Messrs. Robinson, Young, Sapio, J. O. Atkins, and Green. Amongst the band were Messrs. Watkins, Ella, Gattie, Willy, J. Banister, the Westrops, Blagrove, Betts, Shargool, Richards, Moralt, Hill, Lindley, Banister, Anfossi, Reinagle, Severn, Card, G. Cooke, Keating, Lazarus, Martin, Godfrey, Harper, Platt, the Smithies, Ponder, Chipp, &c. &c. Mr. Miller presided at the organ, the Composer led, and Mr. J. Surman conducted.

The subject of the Oratorio is the Fall of Jerusalem, as depicted in the glowing and highly dramatic poem of the Rev. H. H. Milman. The editor of the *libretto* has adopted much of the fervid language of the poet, and in order to obviate the monotony of the verse in which this drama is constructed, has introduced, here and there, some lyrics as openings for the solos. In this particular, therefore, Mr. Perry has availed himself of greater variety than fell to Dr. Crotch in the composition of the "Palestine," where the uniformity of the heroic stanza proved a constant fetter to the musician. As a musical drama, although much is left for the imagination to supply, from the first progress of the siege, to its final and awful catastrophe, the work is still intelligible; and the delineation of the contrasted situations which it presents, required creative genius of no ordinary character, and consummate practical knowledge of the art. To pourtray, in their true colours, the stern unchangeableness of purpose evinced by the Roman general, the enthusiastic fanaticism of the Hebrew chieftain, the ill fated union of Miriam and Javan, the exasperated malignity of the besieging army, and the infatuated obstinacy of the Jewish nation, demand a clearness of design, purity of taste, and depth of imagination, which should, by turns, express the beautiful, the tender, the graceful, the energetic, the glowing, the grand, the sublime.

And now a few remarks on Mr. Perry's composition, its conception, style, and execution. The prevailing defect is an absence of dramatic feeling, of which the composer evinces a much higher appreciation in his oratorio of "Belshazzar's Feast." The music is too tame, too sluggish, for the due expression of the passions, which the characters embody. We enumerate, as instances of this defect, the aria of Simon, "The thunder follows not the lightning flash," the cavatina, "I feel it now—the sad—the coming hour," the music of the Hebrew priests in the chorus, "Blow ye sacred priests," the grand recitative and air of Miriam, in the opening of the second act. The chorus of Roman soldiers, "Down to the dust," required also an expression similar to the terrible energy of the "Stone him to death," in the "St. Paul" of Mendelssohn; and to clothe it in notes

of woe and lamentation is a striking inconsistency. We might quote other movements remarkable for this want of true dramatic expression; or, in other words, the absence of genius and deep feeling. The style in which the composition is written, supplies evident proofs of Mr. Perry's intimate acquaintance with choral music—the oratorios of Handel, the masses and other sacred writings of Haydn, and Mozart, and also the dramatic works of the modern Italians. Many of the movements, if they reveal no striking beauties, present no glaring defects. Some few might be said to be characterized by a mere absence of positive merit, whilst many display much taste, and are happy imitations of classical melodies. Amongst these may be mentioned the air sung by Miss Birch, "Fair are the flowers that deck the ground," and the duet, "Oh, fair and favoured city." In point of execution, Mr. Perry may be said to enjoy a respectable acquaintance with the general mode of modern instrumentation, and a free and unembarrassed flow of thought. The choral fugues are not elaborately worked; but yet there are displayed in them a steadiness of purpose, and simplicity of outline, which demand commendation. We liked the commencing, "O, holy Simon," considering it the best, both as to subject, and general treatment. Three others, "Ages yet unborn," "Lo, a glorious triumph," and "Blow, ye sacred priests," met with very general approbation.

Of the performance we must add a few words. Miss Birch sang most delightfully, and the clarionet accompaniment of Mr. Lazarus, both for tone and execution, was admirable. He is truly an accomplished artist. Mr. Lindley also performed his obligato accompaniment to another song, executed by Miss Birch, in his usual masterly manner, and elicited an *encore*. But surely Mr. Lindley had never read the poetry to which he added such a tissue of roulades; and we were surprised to hear the Hall ring with acclamations at its close. Miss Birch might, with the same propriety, have sang the words thus—

Her tale of splendour now is told and done,
tol de rol, tol de rol, loddly!
 Her wine cup of festivity is spilt,
 And all is o'er—her grandeur and her guilt,
fal de ral, fal de ral, folly!

The choruses went off with great precision and spirit; and Mr. Perry has every reason to congratulate himself on the manner in which his work was performed, and the reception it met with from the numerous audience.

GLEE CLUB.—The third meeting of this harmonious club took place on Saturday, at the Crown and Anchor, Strand. John Capel, Esq. (permanent president) in the chair. After "Non Nobis" was sung, the stock glee of "Glorious Apollo," which was composed by Webbe in 1790, for this society, was performed soli, and repeated in chorus; and followed by many fine compositions, which were well sung by Messrs. Bellamy, Horseley, Hawkins, Spencer, Terrail, Parry, Hobbs, Atkins, Collyer, Fitzwilliam (who sang an excellent comic song), Bradbury, Elliot, King, Walmisley, Foster, Francis, &c., among which were "The Bee," "By Celia's Arbour," "Love like a Bird," "Come, gentle Zephyr," "Oh! Venus Regina," (Dr. Cooke, a splendid glee), and an excellent madrigal by W. Beale, "Come, let us join the Roundelay." Mr. Parry performed on the concertina, and the evening passed off delightfully.

PUZZI'S CLASSICAL CONCERTS.—Although, throughout Germany, performers on wind instruments cannot compete with the artistes in our own country, they have long had the advantage of possessing a store of rich and beautiful compositions, written in the concertante style, and intended to display the varied peculiarities of those instruments which usually form the wind band in an orchestra. Some few specimens have been presented to the English concert frequenter, and the "Ottetto" of Mozart in C minor (an arrangement of the quintet in that key) the septets of Beethoven and Neukomm, are compositions which have ever met with universal approbation. The technical part of this branch of composition may be said to lie in purity of modulation, and the novel disposition of the notes which may form the harmony. Unlike the composer for a stringed band, the writer for a band of instruments, every one of which is of a different quality of tone, has to combine them in such a manner that the more powerful tones of the louder should not stand out and destroy the effects of the less prominent. This dissimilarity existing

between them is also productive of much invention, as it enables the composer by new combinations to dispose ideas, perhaps common and uninviting in themselves, in an attractive and striking form. Amongst the most celebrated composers in this school of composition, are Krommer and Reicha. Their practical skill has been evinced in a variety of movements written expressly for the flute, oboe, clarinet, bassoon, and corni, but it scarce need be observed that they require the skill of first-rate artistes to duly execute these specimens of learning and ingenuity. Messrs. Puzzi, Sedlatzek, Willman, Barrett, and Baumann have undertaken to introduce some of these hitherto unknown specimens to the British public, and from their rank and station in the profession, their well known acquirements, we trust their exertions will be cordially welcomed in the circles of our musical amateurs. Their first concert took place at the Hanover Square Rooms, on Friday evening, on which occasion they were assisted by the united talents of Mrs. Anderson and M. Dragonetti. The compositions selected for the evening were from the works of Beethoven, Krommer, and Reicha. They were performed with consummate taste and ability. M. Puzzi has long been celebrated for his ability. MM. Barrett and Baumann in style and performance on their respective instruments are, perhaps, unapproachable. MM. Sedlatzek and Willman are also deservedly distinguished. The performances of these gentlemen were rendered additionally delightful by the vocal exertions of F. Lablache, Catone, Madame Eckerlin, and Miss Wyndham. The attendance was excellent, and amongst those present were many eminent professors, attracted by the novelty of the undertaking, which promises to prove fully successful. Mr. Negri presided at the pianoforte, and the scheme was the following.—*Part I.* Quintet in A major, No. 11; flute, Mr. Sedlatzek; oboe, Mr. Barrett; clarinet, Mr. Willman; horn, Sig. Puzzi; and bassoon, Mr. Baumann, Reicha. Duetto, "Oh la bella Immantinente," Sig.^{ti} Catone e Lablache, (Betty) Donizetti. Aria, "Quelle Pupille tenere," Madame Eckerlin, (Oraz e Curiaz) Cimarosa. Quintet, piano, Mrs. Anderson; clarinet, Mr. Willman; oboe, Mr. Barret; horn, Sig. Puzzi; bassoon, Mr. Baumann, Reethoven.—*Part II.* Duetto, "Cruel perche finore," Miss F. Wyndham and Sig. F. Lablache, (Nozze di Figaro) Mozart. Quintet in D minor, No. 4; flute, Mr. Sedlatzek; oboe, Mr. Barret; clarinet, Mr. Willman; horn, Sig. Puzzi; and bassoon, Mr. Baumann, Reicha. Aria, "L'Addio," Miss F. Wyndham, Mozart. Nonnetto in E flat major; clarinets, Messrs. Willman and Bowley; oboe, Mr. Barret; flute, Mr. Sedlatzek; horns, Messrs. Puzzi and Rae; bassoons, Messrs. Baumann and Godfrey; contra basso, Sig. Dragonetti. Krommer.

THE DISTIN AND RAINER FAMILIES.—The performances of Mr. Distin and his family *sestett* which are daily taking place at the Argyle Rooms Regent-street, are well worthy the attention they receive. The combination of bugles, horns, and trombones in a concert room might be presumed too noisy an exhibition for the tender ears of a fashionable auditory, but such is the beautiful tone and perfect understanding between this family of musicians, that unmingled gratification and delight attend their efforts. Mr. Distin executed the melody "Oh no, we never mention her," with the utmost finish, and produced a tone so exquisite that it still haunts the memory. The exhibition of the Rainer family requires but brief notice, as their mode of performance has been familiarized by their appearance some years since. The arrangement of the Tyrolese melodies is very curious, and the disposition of the melody and general distribution of the voice parts extraordinary.

BRITISH CONCERTS.—The third concert went off most auspiciously and proved decidedly the best which has yet taken place. The following is the programme.—*Part I.* Symphony in G minor (MS.), first time of performance at these concerts, Cipriani Potter. Round, "The Switzer's welcome," Mrs W. Aveling Smith, Miss Lockey, and Miss Dolby, G. A. Macfarren. Canzonet, "In radiant loveliness," Miss Dolby, W. Sterndale Bennett. Sestet, No. 2, (MS.) pianoforte, two violins, tenor, violoncello, and double bass, Mr. J. H. Griesbach, Mr. Joseph Banister, Mr. Payton, Mr. H. Westrop, Mr. H. J. Banister, and Mr. Hill, J. H. Griesbach. Scena, "The fullness of thy presence," Mr. Leoni Lee, (The omnipresence of the Deity), J. Barnett. Recit. and Air, "The fairy queen," Miss Lockey, C. H. Purday. Overture, in E flat (MS.), W. Lovell Phillips.—*Part II.* Overture,

(Romeo and Juliet), G. A. Macfarren. Canzonet, "Come away, love," Mrs. W. Aveling Smith, J. J. Jones, Mus. Bac. Cantata, "See winter comes," Mr. C. Purday, Henry Westrop. Solo, violin, Mr. E. W. Thomas, E. W. Thomas. Air, "Dear is the hallowed morn," Miss Dolby, Attwood. Quartett, "Benedictus," Mrs. W. Aveling Smith, Miss Dolby, Mr. Manvers, and Mr. Ferrari, W. Lovell Phillips. Overture in D minor, L. H. Lavenu. Leader, Mr. Dando. Mr. Potter's symphony, Mr. Macfarren's overture, and the sextett by J. H. Griesbach are severally compositions highly honourable to the British School of instrumental music, were delightfully performed, and justly merited the cordial approvals of the audience. The Cantata by H. Westrop also deserves especial notice. Should the performances continue to exhibit the choice compositions which distinguished the meeting on Monday, together with the well trained direction of the band, and the high ability of the *solis* performers, there can be no doubt that this society will maintain a prominent position amongst our concert-attending readers. Mr. Dando led with his accustomed ability, Mr. Sterndale Bennett presided as the conductor.

SOIREE MUSICALE.—A pleasant meeting of the members of the Marylebone Literary and Scientific Institution took place on Wednesday evening, when Messrs. Watkins, Reeve, Lyon, and Lavenu performed two beautiful quartets by Haydn and Mozart, and Mr. Richards (pupil of Mr. Mori,) executed De Beriot's concerto in fine style. Miss Taylor, Woodyatt, Signor Brizzi, and Mr. Parry, Junior, were the vocalists.

PROVINCIALS.

LIVERPOOL CHORAL SOCIETY.—The seventh public performance of this society, given in the Music Hall, Bold Street, was well attended. The selection was from Handel's "Messiah;" and the choruses were admirably performed.

BIRMINGHAM.—A concert was given at the Town Hall, on the 29th ult. by Mr. Wood, which was attended by a very numerous and respectable audience. The great attractions of the evening were Miss Romer, Templeton, Balfe, and Mori. Templeton and Mori are established favourites in this town, and the first appearance of Miss Romer and Balfe was such as will ensure them a hearty welcome another time. The scheme consisted principally of the popular operatic airs from the Sonnambula, Cinderella, Joan of Arc, and Gustavus, Balfe's own music having the preponderance. Miss Romer perfectly took the audience by surprise, for those who had heard her previously, were astonished at the improvement in her execution and voice, and those who had not heard her, were delighted and charmed by the powers of the little syren. She was encoired in several pieces. We never heard Templeton sing so nicely, his "I love her, how I love her," and "Still so gently," were given finely; but it was in the duet with Miss Romer that the audience knew no bound to their applause, and called for it a third time. Balfe, though not gifted with a powerful voice, sang in a finished manner, and was much applauded. Mori's concerto was, as it always is, super-excellent. It was, altogether, a rich concert.

A NEW Organ was opened at St. Paul's Chapel, on the 26th, by Mr. Hollins, when a selection of music was performed by Miss Woodyatt and Mr. Phillips from London, and Messrs. Baker, Pearsall, Morgan, and Hare.

DERBY. Mr. Woolley gives a concert at the Lecture Hall, on the 9th, for which Miss Bruce, Miss Maria Hawes, and Mr. Machin are announced as vocalists, and Miss Woolley and Master Phillips, as instrumentalists.

BATH.—A concert took place here on the 31st ult., at which Miss Woodyatt, Braham, and Machin sang, and Mr. Loder was leader.

Mr. Shaw, Miss Bruce, Mr. Machin, and Mr. Walton are engaged for Mr. G. Holden's concert on the 13th.

CHELLENHAM.—The first Philharmonic concert was given on Thursday week, when Mozart's "Jupiter," and Beethoven's symphony in C were performed. Pio Cianchettini played one of his uncle Dussek's splendid concertos on the piano-forte in a brilliant manner. The principal vocalists were Mr. and Mrs. Edmonds, (late Miss Cawse), leader Mr. Uglov, who took the violin primo in one of Mozart's quartets, and acquitted himself extremely well.—*Cheltenham Looker on.*

CHIT-CHAT FROM THE CONTINENT.

VIENNA.—The attention of the public has been particularly taken up with the appearance of two rare artists, viz., the pianiste Mademoiselle Clara Weick, and the English violinist Henry Blagrove; both have been performing to crowded audiences at raised prices. Mademoiselle Weick is by general consent allowed to be a performer of the first order, great execution and brilliancy, combined with an almost intuitive conception of the styles of the different composers which she selects for the development of her powers. On the talents of Blagrove it is not necessary to enlarge, and that he should please the people of Vienna is from his well grounded style gained through study under Spohr, and through his observations on other masters of the instrument, not to be wondered at; at the same time one cannot help feeling that to stand the test of such a trial as that which the host of experienced judges in the capital of Germany present, no small measure of talent is necessary, and we congratulate Mr. Blagrove on his success for it stamps his reputation as a musician, which was perhaps the only thing he required to give him a permanent standing in the profession.—*Morning Post*.

Several Journals have announced that Strauss is still confined to his bed in consequence of an accident to which he was very near falling a victim; but we have the satisfaction to assure the dancing public of the perfect health and safety of this prince of German waltz composers. We saw him on Thursday, walking very gravely in the ball-room of the *Rue St. Honore*, less occupied, probably, than any other person present, with the consequences of the accident which has made such a figure in all the daily journals.—*French Paper*.

The celebrated cantatrice, Mlle. Schebest, has left Munich for Paris. She has obtained extraordinary success at the theatres of Calsruhe, Stuttgart, and Munich. Her playing is considered more dramatic than that of Madame Schröder Devrient, and her voice, which is finer, is still capable of a higher degree of perfection. She will, it is expected, make a great sensation in Paris.

Donzelli, whose name is above all praise, was greeted by the public at Turin with the loudest applauses on his appearance at the theatre there; and he showed himself worthy of his high reputation.

The *prima donna*, Signora Palazzezzi, did not share in the good fortune of Donzelli. The mixture of foreign pieces in new music does not suit the taste of the Turin audience.

A new opera has lately been performed at the theatre of St. Benoit at Venice, which has excited an extraordinary degree of attention. It is entitled *Ida della Torre*, and is the composition of a young Italian named Nina.

A GOOD EXAMPLE.—A performance was given last week at Metz, for the relief of the poor during the inclemency of the season. It was very numerous attended, and Rossini's music has rarely been better executed than in this performance of *Guillaume Tell*. 1850 francs were collected for the beneficent object.

CONSERVATOIRE, PARIS.—The second concert of the Conservatoire has been alike distinguished by the splendid execution of Beethoven's symphony in A, (No. 8), and the brilliant success of Mademoiselle d'Hennin in the aria from "*La Clemenza di Tito*" of Mozart, revised and corrected by Lachnitz (!) Mlle. d'Hennin possesses a lovely voice, of great compass, and expressive and powerful quality, essentially adapted to the performance of serious music. M. Georges Haïne, likewise, was greeted with the warmest expressions of applause in an air with variations, by Beriot, which he executed on the violoncello in the most masterly style.

THEATRICAL SUMMARY.

The *Opera Buffa* company have repeated *Elisa e Claudio* twice. Considered with reference to the singing, we are by no means disposed to be extatic in its praise. An honourable exception, however, must be made in favour of Frederic Lablache, in the *Cante Rinaldo*, who sang with *furor* that we have not yet seen him exhibit, and superadded to this very excellent and discriminative acting. If he have a passion for enacting haughty noblemen,—such is the character given to

the *Conte* in the *libretto*—we advise him to indulge it; he has taken us by surprise, and we sincerely hope that his future efforts may be such as to render excellency in him not a matter of wonder, but of certainty. By the way, the said *libretto* is a most infamous imposition. A third of the piece is omitted, and supplied by a most impertinent description; the poor purchasers were turning over their books in bewilderment at what it was all about—but they had paid their two shillings!

Some of the concerted pieces were very excellently given; and Mercadante's beautiful music made up for other deficiencies.

HER MAJESTY'S THEATRE.—The season will commence on Saturday the 24th of the present month, when Persiani, the artist who caused so great a sensation among our Parisian friends, as the heroine in the opera of *Lucia di Lammermoor*, will make her first appearance in this country, Albertazzi also will appear in the earlier part of the season. The ballet up to Easter will be led by Duvernay, supported by Couston and Mabilie, the two best male dancers of the present day. In April the lessee will receive an accession of assistance, in the persons of Grisi, Assandri, Rubini, Tamburini, and Labache, who in conjunction with Persiani, will in addition to the novelties which have recently created so much interest on the Continent perform in the standard compositions of the old masters. Mozart's *Nozze di Figaro* is to be brought forward with the following cast: Persiani, the Countess; Grisi, Susanna; Albertazzi, Cherubino; Rubini, Basilio; Tamburini, Count Almaviva; and Labache, Figaro. Laporte is said to have secured the score of *Lucia di Lammermoor* in which the new Soprano is so great; and with a view of introducing Grisi to us in a new character, he has, we believe, obtained the opera of *Parisina* a part in which she had been studying for several weeks, and will shortly make her essay in at Paris. The music of this work is peculiarly adapted to her capabilities. In the former of these operas Persiani will be assisted by Rubini and Tamburini.

MISCELLANEOUS.

CHERUBINI was in the habit of composing when surrounded by company. If his ideas did not flow very freely, he would borrow a pack of playing cards from any party engaged with them, and fill up the *pips* with faces caricatured, and all kinds of humorous devices, for he was as ready with his pencil as his pen, though certainly not equally great in both.

CURIOUS INVENTION.—Mr. Ramsey's patent invention, a contrivance by which the performer is enabled to turn over the leaves of the music book, through the action of a pedal for the foot, is an ingenious convenience to all possessors of the pianoforte, harp, flute, violin, or any other instrument which demands the constant employment of the hands. To concert players it is unquestionably a luxury.

THE CREATION.—On the first publication of this oratorio, Saloman was exceedingly anxious to have the honour of introducing it to the British public. Mr. Ashley, who was at the time of publication conducting the oratorios at Covent Garden, was no less ambitious. Saloman directed the composer to send his copy per post from Vienna the very day of its first appearance, whilst Ashley entrusted his wish to the sagacity of a courier. The score for Saloman arrived; but the postage amounting to thirty pounds sixteen shillings, Saloman declined taking it in. Mr. Ashley received his copy a day earlier, at the trifling expense of two guineas and a half, and it was rehearsed within forty-eight hours from the time it reached London.

REASONS FOR SHAKING.—At a charity concert given some time since in the sister island, one of the reverend directors was shocked at a loud shake in the passage, 'and they were sore afraid,' in the Messiah, and remonstrated with the boy's instructor on the impropriety of such an ornament to such words. 'And is it in regard to the shake you'd be *spaking* sir?' replied the master, 'sure and if ye were sore afraid yourself, would not ye be shaking? Aye, I'll be your bail that you would, and shaking in your shoes too! *Plase* to leave me and my pupil; many a one will be coming to morrow twenty and thirty miles, every inch of it, to hear Master * * * sing, that would not step out twenty yards to hear you *prache*.'

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.

- Czerny. Queen Victoria's coronation, quick step COCKS
 — Strauss's Rosa waltz DITTO
 — Rondino on Lanner's waltzes DITTO
 — Fantasia on six Scotch airs DITTO
 — Fantasia on six Irish airs DITTO
 Flicke's valse pathétique JEFFERYS
 Di perigli della guerra, for two performers BATES
 Czerny's Fantasia on six Scotch airs (duet) COCKS
 — Dittò on six Irish airs, (ditto) DITTO
 — Queen Victoria's coronation march, (ditto) DITTO
 Thalberg. Grand fantasia from 1 Capuletti, (duet) MORI
 Czerny. Pfengig waltz with variations DITTO
 Strauss. Brüssler spitzen waltzes Op. 95 BOSEY
 — Ball racket waltzes Op. 96 DITTO
 Kulemkamp. Canadian waltz DITTO
 Hon. G. Fane. La fuga della schiava LONSDALE
 W. H. Holmes. Arrangement of "Ah! che forse" CHAPPEL
 Burgmüller. Les fleurs d'Italie, 12 melodies gracieuses de Donizetti arranged DITTO
 Grassini. Due scherzi EWER
 Strauss's favourite Venetian and fortuna galops WESSEL
 Chivatal, variations on Strauss's Venetian galop DITTO
 Strauss. Set 25, Ecsenbahn (railroad) waltzes DITTO
 Ricci's Overture to Il Nuovo Figaro MILLS
 VOCAL.
 Dotzraew's Des Concerts for voice, violoncello and piano, No. 5 WESSEL
 J. P. Knight. By the glowworm's lamp of light WARNER
 Donizetti's Decehe tornasti ahi misera, Duet in Roberto CHAPPEL
 — Un tenera core, duet in ditto DITTO
 Ricci's Un guardo eu un Sorisso, duet in Il Colonello DITTO
 Gabussi's Un tuo sguardo, duet ALDRIDGE
 — Il rimorso, ditto DO
 — La Scuffiarina, arietta DO
 Allen's, Thou art not now what once thou wast DO

- The broken heart ALDRIDGE
 Nielson's, Have you not seen the timid tear DO
 — The martial drum had ceased to beat DO
 Spörle. The smuggler's bride MORRO & MAY
 Hargreave's prize glee, the poet loves the generous wine NOVELLO
 Holden's ditto, sweet mirth DO
 Hall's, Oh ask not how I love thee OLLIVIER
 Donizetti. Vivi ingrato, aria Roberto Devereux MORI
 — Che mi frena, Quartetto, Lucia di Lammermoor DO
 — Dello tel chieggo, duetto, Parisiana DO
 — Forse un destin, cavatina ditto DO
 Mrs. G. Warren. I say not forget me, ballad LONSDALE
 Mercadante. Di vicardo io sono amante, Il Giuramento CHAPPEL
 Linley. Oh for the purple vine, drinking chorus DO
 Handel. Let the bright seraphim, Simon NOVELLO
 Marcello. Qual anelante DO
 Minute gun at sea PLATT
 My flock all my pleasure, valse of the vale of Leman WESSEL
 The torch of night, duettino of the vale of Leman DO
 PIANOFORTE AND HARP.
 Bocca. Mon petit Mari, from the Postillon CHAPPEL
 PIANOFORTE AND FLUTE.
 T. Clinton's 12 melodies NOVELLO
 Nicholson's German air HILL
 — Vaillant troubadour DO

ORGAN

- Rinek's new grand pieces book 3, Op. 129 COCKS
 Seb. Bach's pastoral symphony, edited by H. J. Gauntlett CRAMER
 MISCELLANEOUS.
 Kruffner, Potpourri from Lobe's romantic opera Solabella WESSEL
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